

Bharatiya Jnanpith
Award Presentation
to honour
Dr. Dattatreya Ramachandra Bendre

8th November, 1974

Vigyan Bhavan, New Delhi

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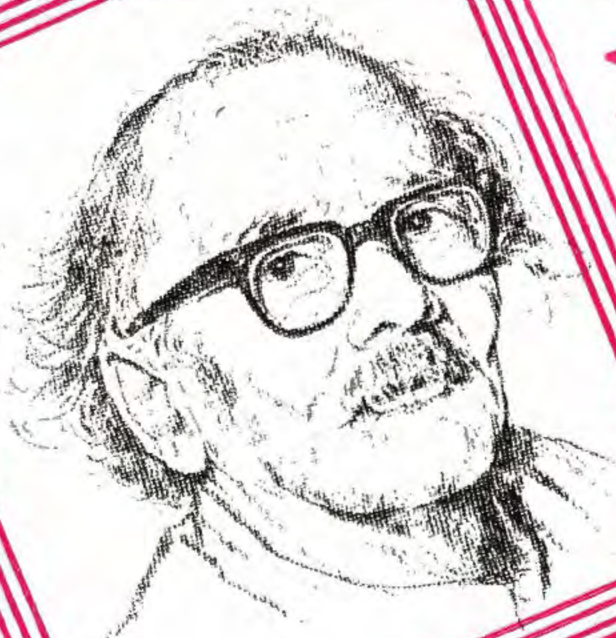


VAGDEVI

THE SYMBOL OF THE AWARD

This statue belonged originally to the Saraswati Temple at Dhar (Ujjayini), installed by the Scholar-King Bhoj in 1035 A.D. The statue, taken away from India, is now in the British Museum, London. Bharatiya Jnanpith, adopting it as a symbol for the Award, has added a Bhamandal, halo of effulgence, at the back within which are set the tri-beams, representing *ratna-traya* of the famed Jain *toran* gate at Kankali, Mathura, one of the oldest in India. A bronze-cast replica of the image is presented to the Award-winner.

The lotus pedestal has fourteen petals representing the Indian languages covered by the Award at its inception. Vagdevi holds in her hands a *Kamandalu*, a book, a stalkless lotus and a rosary : the symbols associated with learning and spiritual insight.







Dr. D.R. Bendre

the eminent Kannada Poet

"The universe, the world, the globe is one. Life, man, humanity is one. This is the truth, the reality, we have to discover and then realise. Only the real can be realised. The unreal leads to frustration. Unless we love this truth, live this truth, we will not have the power to achieve any good for ourselves or for others."

Shri Gopinath Mohanty

the renowned Oriya novelist

"The very forces that tend to disrupt also tend to unite, changing times are throwing human beings together. . . When they realise the immediacy of the situation, which they must, sooner or later, their natural choice will be for peace, amity, joy and life and not strife and extinction. There is no third choice."

CITATION

Bharatiya Jnanpith hereby presents its Literary Award for 1973 to Dr. Dattatreya Ramachandra Bendre for his collection of poems in Kannada NAKU THANTHI which shares the distinction of being adjudged, under the Rules of the Award, as being the best creative literary work published in Indian languages during 1962–1966.

Poet and seer, Bendre has sung of the beauty of human life and its tragedy; of the grandeur of Nature and the human personality; of the regeneration of Karnataka and India and the impending transformation of the world; and of the march of decades as well as the integral vision at the heart of the universe.

This variety of themes leads to brilliant satire and humor, a divine discontent and delight and beauty and sublimity expressed in more than fifty publications, many of which are collections of poems; others being plays, essays, short stories and translations. A path-maker who has shaped the artistic sensibilities of numerous writers, Bendre's songs in folk tunes and complex odes have captured the hearts of the learned and unlearned.

NAKU THANTHI, his Award winning collection of poems, gives a satirical picture of the present, sums up the cultural past and future in powerful symbols and upholds perennial and integral values. Bendre's poetry has a revealing and transforming power. It takes in its sweep the individual and the cosmos, the politics of time and the politics of eternity.

May the poet live and work long!

New Delhi
8th November 1974

Chairman
Selection Board

President
Bharatiya Jnanpith

CITATION

Bharatiya Jnanpith hereby presents its Literary Award for 1973 to Shri Gopinath Mohanty for his Oriya novel MATI MATAL which shares the distinction of being adjudged, under the Rules of the Award, as being the best creative literary work published in Indian languages during 1962-1966.

A powerful novelist blending idealism with realism, the landscape of Shri Mohanty's fiction is largely peopled by the down-trodden Harijan and the mute tribal, the exploited peasant and the town-bred white-collar worker ever desiccated in the struggle for survival. He unmasks the many faces of oppression and tyranny, but without recourse to strident slogans or appeal to class-war. In the gloom of suffering, though knee-deep in mud, man has his gaze yet fixed at the stars. In Shri Mohanty's hands the social is lifted to the level of the mataphysical. He would nurture and connect rather than tear up or reject. His style is epical and his language flavoured with folk idiom.

MATI MATAL, the Award winning novel is a classic of Orissa's village, of its teeming millions engaged in the ceaseless quest for community. It symbolises the entry into the social by overcoming the duality of I and Thou of modern psychology and I and It of modern science. A versatile writer of over thirty works, Shri Mohanty is ever exploring new themes and styles.

May he live and work long!

R. Jain

New Delhi
8th November 1974

Chairman
Selection Board

President
Bharatiya Jnanpith

The Poet Seer Dattatreya Ramachandra Bendre And His Poetry

The Making

Born in the year 1896 to a poor family of Chitpāvan brahmins which had suffered privations for a long time, and had ultimately settled down at Dharwar, Bendre received only culture and love for knowledge as a legacy of his forefathers. Bendre's grandfather was a great Vedic scholar who had taught such students, as in later life, had become saints and scholars. But the poet's father, since he was suffering from Scrofula, lived his life with a sense of duty, as if, to hand over the torch of knowledge to his son. It was his mother who played a crucial role in shaping the spirit of the poet. She could give nothing to her son except her love, but that love like her breast-milk was a compound of many elements and qualities which nourished the soul of the poet. What she planted in his tender mind was a profound reverence for life and a sincere faith in a power that creates and sustains the life of this world.

In a long poem entitled *Balakanda* Bendre recollects his early impressions of Dharwar where he was born and grew up as a child. The society, that lived in, was not affluent and many people around him lacked refinement of manners. But it was a live community of people exposed to the mercy and wrath of nature, responding spontaneously to the rhythm of seasons and festivals. Each season had its own melody and colour. There was not a single social activity that was not accompanied by a song. There were beggars, devotees, professional mimers and peddlars, each one known for a song of his own. The variety of rhythms and the colourful language of these songs had a lasting impact on the mind of the poet.

Emotional Bendre had identified himself with the destiny of this community of people. People also accepted him as their poet even before he got his first collection of poems *'Gari'* published in 1932. Many of his early poems are written in folk-idiom and the love-poems that he wrote have an extraordinary freshness and liveliness. But it is nothing but a matter of critical lethargy to label him as a folk-poet. More than half of his poems in *Gari* are written in urban idiom and suggest an intelligent poetic consciousness working at the back.

In The Context Of His Poetry

Like all modern poets Bendre is a self-conscious poet, but there is a qualitative difference between his self-consciousness and that of a modern poet. The self-consciousness of a modern poet is an outcome of a strong awareness of ego, while in case of Bendre it is born out of his high sense of a poet's mission in life. And again he is one of the most enlightened of Kannada writers. And therefore one of the problems that he encountered when he started writing was that of combining the emotions of the community and his own private intellectual and spiritual experience. That he has done it

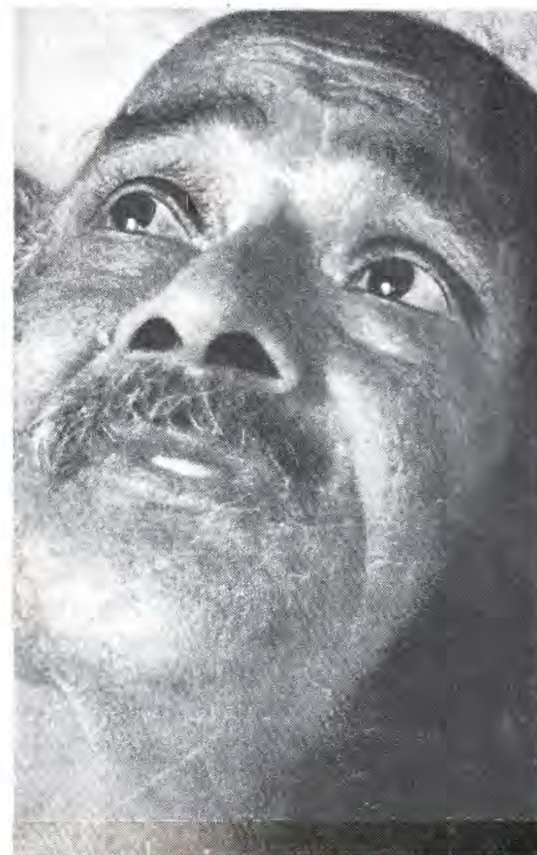
successfully can be seen only by a thorough study of his poetry. The fact that his poetry has accommodated both thought and feeling, subjective and objective has provoked some critics to label his poetry as 'intellectual poetry'. It is true that some of his poems are intellectual lyrics and some others deal with spiritual and mystical themes. It is futile to expect uniformity of expression in a poet who has dealt with a very wide range of subjects and themes practically covering all facets of human experience. *Hakki Harutide Nodidira* (Look, the bird is on its wings!), a poem which brought Bendre a great reputation, deals with the sweep of time through the image of a bird. But what the poem expresses is not only the ancient concept of time but it is time as human history, time as duration and also time as one more dimension of the universe. But the poem expresses all these shades of meaning without transcending the limits of its own nature.

It is a fact that the poetry of Bendre has its own mystic and its own metaphysic. Bendre has a firm belief in a power which creates and sustains the life of this world and the world instead of being a play of illusion is a matter of reality for him. In the light of this faith he has examined the problems of human freedom and human responsibility, which according to him are subordinated to the divine will. But the divine power instead of being wilful and autocratic is kind and full of love. God looks after the world with maternal care and tenderness and like a mother has given freedom to his children. The divinity of motherhood is at the thematic centre of Bendre's poetry. It is the mother of the universe that creates order in the chaotic world and it is due to the mother that culture and civilization are possible. Woman for Bendre is a matter of great curiosity and he is never tired of describing the efficacy, power and significance of the feminine soul.

Bendre is neither a romanticist nor a poet of commitment. He is a complete poet, a poet who is at the 'conscious point' of the age, a poet whose mastery of expression can cover any complex thought, feeling and experience and he is a poet who has enriched and enlivened the noble tradition of Kannada poetry.

The Award-Winning Anthology

Naku Tanti (Four Strings) is one of Bendre's recent collections which contains in all forty four poems. Excepting six poems which deal with Bendre's relation with the contemporary writers and the spirit of democracy, all other poems have a remarkable unity of thought and emotion. The unity is due to the image of four which is almost a structural principle of all the poems. The poem entitled '*Naku Tanti*' describes the four aspects of the poet's personality: I, You, that, and the imaginative self. The poet's personality which has this fourfold structure discovers the principle of four in all fields of experience, spiritual as well as aesthetic. The six sonnets dealing with the creative process of poetry describe the four elements of poetry: word, meaning, rhythm and *sahridaya*. Another poem describes the four forms of speech—*Para, Pashyanti, Madhyama and Vaikhari*—in enduring



The 'complete poet', the poet who is at 'the conscious point' of the age.



The seer-poet reciting his poems at a felicitation function

images. Bendre's theory of Beauty, which again has four aspects—the sensuous, the imaginative, the intellectual and the ideal—is at the basis of all poems.

This underlying system of four gives a form to the aesthetic and spiritual experience of the poems, the significance of which is rather difficult and complex for understanding. The purpose of the poetry of *Naku Tanti* is not only to discover new areas of experience but also to interpret the familiar experiences in a new way. It seems as if the poet is trying to understand his relationship with the world through his poetry and also trying to interpret the principle which governs the world by investigating into his own self. The principle of harmony although difficult to achieve, is inevitable. The last poem 'Lullaby to God Shishumāra' celebrates the birth of the God, the birth which is a total realization of all the dreams and aspirations of humanity.

Apart from poetry Bendre has written plays and many prose works. The plays though not many in number are unique in the sense that they reveal a world which is different from the world revealed in his poetry.

LIST OF BENDRE'S WORKS

POETRY

1. Krishnākumāri
2. Gari
3. Murti Mattu Kāvakasturi
4. Sakheegeeta
5. Uyyāle
6. Nādaleele
7. Meghaduta
8. Hādu-Pādu
9. Gangāvatarana
10. Suryapāna
11. Hridaya Samudra
12. Muktakantha
13. Chaityalaya
14. Jeevalahari
15. Namana
16. Sanchaya
17. Uttarāyana
18. Mugila Mallige
19. Yaksha-Yakshi
20. Nāku Tanti
21. Maryāde
22. Shreemātā
23. Bā Hattara
24. Idu Nabhovāni
25. Vinaya
26. Matte Shrāvana Bantu

DRAMA

1. Hucchatagalu (A collection of five one-act plays)
2. Hosa Samsāra (A collection of four plays)

FICTION

1. Nirabharana Sundari (A collection of personal essays, short stories and comic songs)

CRITICISM

1. Sāhitya Mattu Vimarsha
2. Sāhitya Samshodhane
3. Vichāra Manjari
4. Kavi Lakshmeeshana Jaimini Bhāratakke Munnudi
5. Mahārashtra Sāhitya
6. Kannadadalli Nāku Nāyakaratnagalu
7. Kāvyodyoga
8. Mātella Jyoti
9. Sāhityada Virātswarupa

TRANSLATIONS

1. Upanishadrahasya (Original in English by Gurudev Ranade)
2. Bhārateeya Nava Janma (Original in English by Shri Aurobindo)
3. Noorondu Kavana (from Rabindranath Tagore)
4. Kabir Vachanāvali
5. Bhagnamurti (Original in Marathi by Anil Deshpande)
6. Guru Govind Singh.

PROSE WORKS IN MARATHI

1. Samvāda (Kelkar Award in 1965)
2. Vithala Sampradāya
3. Shantala (Original in Kannada by K.V. Iyer).

Gopi Nath Mohanty The Noted Oriya Novelist And His Works

THE PERSON AND HIS CAREER

Gopinath Mohanty was born on 4th April 1914 in the village Nagabali, situated on the river Sidhua, seven miles from Cuttack. His family, though fallen to bad days at that time, was a well-known aristocratic zamindar family of the area with rich connections and a legendary origin. Thus the author was born to a situation which though did not promote physical well-being, was yet responsible for inculcating in him a deep sense of love and respect for ancient traditions and values, which are so evident as recurrent motifs in MATIMATAL.

Gopinath's father, Suryamani Mohanty, was a remarkable person who, though died when the son was only 12, had yet shaped his character and attitude to life powerfully. Gopinath left the village in 1923, when his father moved to Sonepur to take up a job. But the childhood years spent in the intimate surroundings of his own and neighbouring villages have remained deeply alive in him, providing a wonderful structure to all his writings.

Another gain of the author at this time was his acquisition of a rich stock of idiomatic and colloquial language which he unconsciously picked up from his parents and other elder persons as well as from his co-villagers and the old aristocratic families connected with his own family. No doubt he has gone on adding to this stock subsequently. But what he originally received during his childhood years contributes largely to that excellent idiomatic life of MATIMATAL which remains almost unique in modern Oriya literature.

Gopinath's school years were spent at Sonepur, so long as his father lived. After his death, he shifted to Patna where his brother was in service. He matriculated in 1930 standing second in the University. Later he joined Ravenshaw College at Cuttack and obtained his M.A. in English in 1936 most meritoriously. His ambition was to join the I.C.S. or alternatively to get a Professorship. Financial difficulties prevented him from pursuing his first choice and absence of vacancy his second one. He joined the Orissa Administrative Service (Jr.) in 1938 on a salary of Rs. 100/- per month. In 1940 he married Adarmoni Devi.

The period 1930 to 1938 could be considered as a formative time for the author. There were three major influences on him: two coming from the West, i.e. Marx and the Russian Revolution, and Freud, and the third from inside the country, i.e. Gandhiji and the national movement. He read widely and deeply, his special favourites being Romain Rolland and Gorky.

Cuttack at that time was a small town with open spaces and people living in cordiality. Gopinath with his exuberance, sociability and creative talent easily made a mark in the town.

In his writer's cloister where he works for long hours and turns out pages after pages of meaningful fiction



He experimented on new literary forms and almost led a revolt against the prevailing Romantic taste. He recollects those years as a continuous search for self-identity through western literature, carrying within him an innate eagerness to extend the dimensions of Oriya literature and to give it a significant position.

Gopinath started to write seriously from 1936 and his first novel, MANGAHIRAR CHASA, was completed in 1938. Since then he has written continuously with a single-minded devotion. During his service career he was posted in different parts of Orissa, including southern tribal districts. All these years he maintained a fierce independent spirit, which he had inherited from his father, and openly advocated the cause of the poor, the down-trodden and the tribals.

This, as well as his reputation as a writer, made people jealous of him and antagonized the rich and the politically powerful. As a result he was adversely affected in service. Some of the big-wigs of Koraput, where he was then functioning as S.D.O. cum Subjudge, lodged petitions against him with Prime Minister Nehru. But Gopinath carried on undaunted and undeflected. Like his father, he gloried more in woe. Today when he is at the top in Oriya literature, he lives in peace and tranquillity at Bhubaneswar with his wife and six children.

HIS FICTION

Gopinath's fiction can be divided into three main groups. The earliest group corresponds to his early service period when he was posted in the tribal district of Koraput. His novels of this period are: DADI BUDHA, PARAJA, AMRUTAR SANTAN, SIBA BHAI and APAHANCH. They deal with the tribals.

The second group deals with people living in towns. Here there do exist group as well as individual case studies, high as well as low class differences, and discriminations of the educated and the uneducated. But by and large his novels falling under this group operate within the limits of the town; and these novels are: HARIJANA, SARATA BABUNKA GALI, RAHURA CHHAYA, SAPAN MATI, DANAPANI, LAYA BILAYA, etc.

The last group is really of one novel only: MATIMATAL. It is an epic of Oriya village life. It is note-worthy that all the three major novels of Gopinath, namely PARAJA, AMRUTAR SANTAN and MATIMATAL deal with the tribals and the village folk. His 'town novels', though they constitute the majority, are a shade lower.

PARAJA deals with a small and poor tribal group of Koraput. The details about the tribe have been brought out through an account of a small Paraja family. Basically it is indicative of a conflict between innocence and evil where the former finds itself defeated. AMRUTAR SANTAN has a wider perspective and is more complex in structure. The emphasis is still on

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Not one description of natural sceneries or landscapes given in his novels but which does not owe itself to his personal explorations and impressions

one family and the locale also is one village. The evil is present and operative here also, but so is innocence.

THE AWARD WINNING WORK

MATIMATAL with its 3,20,000 words is perhaps the longest novel in Oriya and the writer took about 10 years to complete it. It is an epic of Oriya village life and never before was written a novel of such magnitude and beauty in the language. Interestingly it has the barest outline of a story and the two major characters, the hero and the heroine, are presented with a remarkable reticence.

The novel begins when Rabi, the hero, having passed his B.A., goes to the town to take up a job. On the way, as he stays for the night with a friend, he decides against taking to service and returns to his village. His father, a small local zamindar, does not approve of this. But Rabi sticks to his decision and the rest of the novel deals with his continuous attempts at organising the village life into a family life both in thought and deed.

It is difficult to say how far he succeeds. In fact the novel ends in no resolution. But in the process the whole structure of rural Oriya life, its originality, strength, changes and weaknesses are laid bare in an unique totality.

One central situation in the novel is when Rabi confronts his father on the issue of his marriage. It is in fact a clash between two generations, two sets of values: one tradition-bound and rigid, the other takes the essence of tradition and is flexible. Apparently the father remains firm but loses in spirit and is ultimately seen as part of natural life where old trees must decay and new shoots grow up.

Another noteworthy aspect is the description of the flood which is probably unique in Indian literature. Floods bring in devastation exposing man in his ugliest and the most helpless form. In MATIMATAL the floods provide an opportunity for realising the finest human qualities. The real distinctiveness of this magnum opus of Gopinath lies in its profundity, in the vastness of its vision, and in its quality of wisdom emerging through innumerable details of light and shade as the basic factors of existence.

LIST OF PUBLISHED WORKS

Novels

1. Managahirar Chāsa
2. Dādibudhā
3. Parajā
4. Amrutar Santān
5. Harijan
6. Sarata Babunka Gali
7. Rāhura Chhayā
8. Dui Patra
9. Sapan Mati
10. Dānāpāni
11. Siba Bhāi
12. Apahancha
13. Laya Bilaya
14. Tantrikār
15. Mātimatāla
16. Pāhāntā
17. Akāsh Sunderi
18. Analanala

Short Stories

1. Ghāsar Phula
2. Podà Kapāla
3. Naba Badhu
4. Chhai-o-Alua
5. Rana Dhandola
6. Gupta Gangā
7. Nā Mane Nāhin
8. Udantā Khai

Plays

1. Mukti Pathe
2. Mahāpurusa

Essays

1. Kalāsakti

Biography

1. Dipan Jyoti
2. Utkalmani

Besides these there are a number of books on tribal languages and folklore and also translations from Hindi, Bengali and English.

Award Recipients During Preceding Years



* G. Sankara Kurup: 1965-year Award for OTAKKUZHAL * Tarashankar Bandyopadhyaya: 1966-year Award for GANADEVATA * K.V. Puttappa and Umashankar Joshi: 1967-year Award for respective works RAMAYANA DARSHANAM and NISHEETH * Sumitranandan Pant: 1968-year Award for CHIDAMBARA * Firaq Gorakhpuri: 1969-year Award for GUL-E-NAGHMA * V. Satyanarayan: 1970-year Award for RAMAYANA KALPAVRIKSHAMU * Bishnu De: 1971-year Award for SMRITI SATTA BHAVISHYAT * Ramdhari Singh Dinkar: 1972-year Award for URVASHI.

Jnanpith Literary Award
Salient Features



The Award

The annual Jnanpith Literary Award has now acquired a status worthy of the great Indian literature that it comprehends in order to evaluate comparative merits of outstanding literary works in various languages of India and then to choose one book as the best creative literary writing of a specified period meriting the Award.

G. Sankara Kurup, Tarashankar Bandyopadhyaya, K.V. Puttappa, Umashankar Joshi, Sumitranandan Pant, 'Firaq' Gorakhpuri, Vishwanatha Satyanarayana, Bishnu Dey, Ramdhari Singh Dinkar and, now, D.R. Bendre and Gopi Nath Mohanty: are names any world literature can be proud of. In honouring these literary luminaries with the Award, Bharatiya Jnanpith besides honouring itself has had the privilege of attaining the primary aim of the Award, namely, the setting up of a standard for ascertaining the heights which modern Indian literature is scaling when judged in the context of its entirety, irrespective of the barriers of individual languages and regions.

Eminent persons known for their literary interests and their sense of justice and fairplay constitute the Selection Board, the highest body set up by Bharatiya Jnanpith, which undertakes the responsibility of final selection and also of ensuring proper and satisfactory working of the Rules and Regulations governing the Award. It has not been an easy task for Bharatiya Jnanpith, and for that matter, for the Selection Board to steer through so many formidable hurdles in devising a working constitution that takes care of the entire processing from primary recommendation to the final selection. As is the case with all constitutions, occasions arise, howsoever rare, when any gap is discovered or any difficulty is encountered in actual working, howsoever minor, that has to be taken care of and a solution provided by the Board through interpreting or amending the relative Rules in keeping with the spirit and objective of the Award.

It is a matter of gratification that the active cooperation of over one hundred polyglot literary critics and evaluators needed for each single selection via the various Language Advisory Committees, Language Group Committees, panels of Assessors, Evaluators, Cross-evaluators and Translators has been forthcoming in abundant measure. Bharatiya Jnanpith and the Selection Board are grateful to each one of them.

SALIENT FEATURES

This Award is open to the 15 Indian languages recognised by the Indian Constitution under Schedule VIII, English not being one of them. Such works only compete for the Award as are of living writers who are Indian citizens, and are in the nature of 'creative writing.'

Such works must also have been published during a specified period, an overall consideration being that a book must have been published at least 5 years prior to its being proposed. Anthologies of poems or of other forms of creative writings of an author can be eligible provided 60% of the material is new and relates to the specified period.

Proposals of books for the Award are invited every year from literary institutions, language departments of Indian Universities, well-known literary critics, and other appropriate agencies and individuals having abiding interest in creative literature. In fact, it is open to any one to propose a book proforma provided it satisfies the necessary conditions.

All book proposals are screened by the relative Advisory Committees, each consisting of three eminent literary critics in the language concerned. These Committees, however, are not bound to select and recommend from these proposals alone. They have to exercise their own judgement and, taking into consideration on their own other outstanding works of the period also, recommend one book each of the respective language which in their opinion is worthy of the Award.

Recommendations of various Language Advisory Committees are screened and examined comparatively by Language Group Committees, each representing two or three neighbouring languages; and through the process of elimination these Group Committees collectively choose four or five books of really comparative merit conforming to a certain national standard of literary value. These four or five books are entrusted for comparative and cross-evaluation to multilinguist Literary Assessors who are persons eminently placed as writers or critics in the relative languages. In this way, two or three books only emerge to enter the final round, which are translated into Hindi, wholly or in parts, to provide a common medium for final selection.

The members of the Selection Board then study and evaluate recommendations received from the various Language Advisory Committees and Group Committees, Literary Assessors and Evaluators and Cross-evaluators and also from its own sub-Committees, if any, and after prolonged and comprehensive deliberation final decision is taken.

In the event of a tie there is provision for the winners to share the Award amount equally. If an author dies after his book has been recommended by the Language Advisory Committee concerned, he will be eligible for posthumous Award; the Selection Board, however, in such an eventuality, deciding after reviewing the situation as to how the Award amount should be utilised.

The language receiving the Award in a particular year is precluded from consideration for the next three consecutive Awards; nor is an author eligible for the Award a second time after receiving it once.

No Award, however, will be given if in the opinion of the Board none of the books recommended during any particular Award-year really comes up to the national standard of the Award.

Selection Board

Dr. Nihar Ranjan Ray (Chairman)
Dr. Umashankar Joshi
Dr. Vinayak Krishna Gokak
Shri Jagadish Chandra Mathur
Dr. M. Varadarajan
Dr. Debi Prasanna Pattanayak
Prof. Mangesh Vitthal Rajadhyaksha
Shri Balakrishna Rao
Prof. Jayalal Kaul
Shrimati Rama Jain (President, Bharatiya Jna npith)
Shri Lakshmi Chandra Jain (Secretary: Bharatiya [nanpith Selection Board)





Dr. Niharranjan Ray

A recognised authority on Indian art, history and culture; a writer of wide perspective and mature vision, and an effective speaker in Bengali and English.

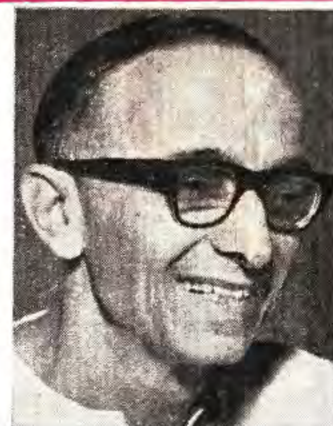
Born: Mymensingh, Bengal; *mother tongue:* Bengali; *other languages:* Sanskrit, Hindi, Assamese, English, German.

Emeritus Professor, Calcutta University; formerly Director, Indian Institute of Advanced Study, Simla; Bagisvari Professor of Indian Art and Culture, Calcutta University; Chief Librarian, Calcutta University; Visiting Professor, Delhi University; Visiting Professor, Washington University, U.S.A.; Member of Parliament (Rajya Sabha); Member, Sahitya and Lalit Kala Akademies; President, Indian History Congress; President, Bengali Literary Conference; Member, Indian Council for Cultural Relations and National Book Trust; Chairman, Executive Council, INSDOC and PID of CSIR; Vice-President, Bangiya Sahitya Parishad etc. Awarded 'Padmabhushan' 1969; First Tagore Memorial Award Winner, 1951; Sahitya Akademi Award Winner, 1969.

Publications: More than a dozen in Bengali and English. A few major titles: Rabindra Sahityer Bhumika; Bangalir Itihas; Sanskrit Buddhism in Burma; Theravada Buddhism in Burma; Maurya and Sunga Art; Idea and Image in Indian Art; East Indian Bronzes; An Artist in Life; Nationalism in India; Mughal Court Painting.

Address: 'Prasad Bhavan'; 68/4A Purna Das Road, Calcutta 29.

Dr. Umashankar Joshi



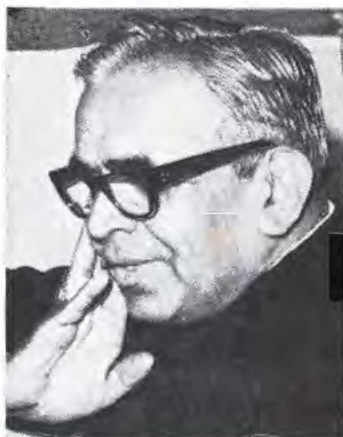
An outstanding poet, critic and essayist blending idealism and realism in his writings; a versatile scholar and forceful speaker.

Born: 1911, Bamna (Gujarat); *mother tongue:* Gujarati; *other languages:* Hindi, Sanskrit, Marathi, Bengali, English.

M.P. (Rajya Sabha). Formerly teacher at G.P.P. High School, Vile Parle (1937-39); Postgraduate Teacher, Gujarat Vidyasabha, Ahmedabad (1939-46); Professor of Gujarati and Director of School of Languages, Gujarat University (1954-70); Vice-Chancellor, Gujarat University 1966-72. Vice-President, Indian P.E.N. 1973—. Visited countries of the East as well as of the West, including U.S.A., U.S.S.R., China and Japan. Recipient of Ranjitram Gold Medal, 1939; Mahida Award, 1944; Narmad Gold Medal, 1945; Uma-Snehrashmi Award, 1966; Nanalal Poetry Award, 1968; Bharatiya Jnanpith Award (jointly), 1968. Sahitya Akademi Award, 1973.

Publications: 32 including (Poetry) Vishva Shanti, Gangotri, Nisheeth, Atithya, Prachina, Vasant-varsha, Mahaprasthan, Abhijnya; (One act plays) Sapna Bhara; (Short Stories) Shravani Melo; (Criticism) Samsamvedan, Nireeksha, Kavini Sadhana, Shri ane Saurabh, Pratishabda; (Essays) Ughadi Bari, Goshthi; (Biographical Anecdotes) Gandhi-Katha.

Address: 'Setu', 26 Sardar Patel Nagar, Ahmedabad-6; 206, V.P. House, New Delhi.



Dr. Vinayak Krishna Gokak

An eminent poet and writer in Kannada and English and a Professor of English Literature for nearly four decades.

Born: 1909, Savanur, Karnataka State; *mother tongue:* Kannada; *other languages:* Sanskrit, Hindi, Marathi, English.

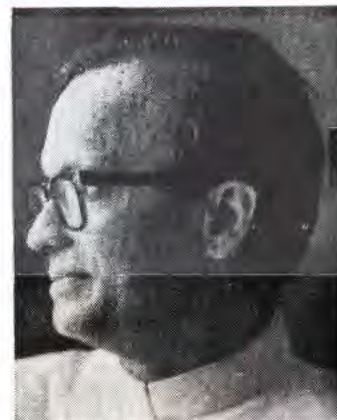
Formerly Principal and Professor of English in five colleges in Maharashtra, Gujarat and Karnataka States; Professor of English, Osmania University; Director, Central Institute of English, Hyderabad and Indian Institute of Advanced Study, Simla; Vice-Chancellor, Bangalore University (1966-67). Sometime member, University Grants Commission.

Presided over A.I. English Teachers' Conference, Delhi Session; All Karnataka Literary Conference; Vice-President, Conference of Commonwealth Teachers of English, Uganda. Deputed to represent India with other colleagues at the P.E.N. World Congress, Tokyo Session, and the Biennial Conference of Poets, Belgium. Recipient of 'Padmashri' and Sahitya Akademi Award, 1961. Recipient of D. Litt. (Honoris Causa) from Karnatak University, Dharwar and University of the Pacific, California, U.S.A.

Publications: (English) The Poetic Approach to Language; English in India; Bendre: Poet and Seer; India and World Culture; (Kannada) 18 collections of Poems, 4 Plays, 5 collections of Essays, 3 Travelogues, 1 Novel.

Address: Brindavan, Whitefield, Bangalore.

Shri Jagadish Chandra Mathur



An intense student of men and letters and a playwright of outstanding stature, with a distinguished career in the I.C.S.

Born: 1917, Khurja, U.P.; *mother tongue:* Hindi; *other languages:* Bengali, Oriya, English.

Director in Bangkok Asian Regional Office of FAO of U.N. Formerly Hindi Salahkar, Government of India. Served in various capacities as ICS officer (1941-49); Education Secretary, Bihar Government (1949-55); Director-General, All India Radio (1955-62); Commissioner, Tirhut Division (1962-63); Visiting Fellow, Harvard University (1963-64); Additional Secretary, Union Ministry of Food and Agriculture (1964-71).

Founder: Vaishali Sangh and Mahotsava, Bihar Theatre; Founder-Member, Sangeet Natak Akademi; a pioneer of Indian folk-stage and folk-drama; helped in the establishment of the Research Institute of Prakrit, Jainology and Ahimsa, Vaishali; Vice-President, Indian Adult Education Association. Recipient of the Kalidas Prize.

Publications: About 15 including: Konark, Sharadiya, Pahla Raja, Das Tasveeren, Paramparasheel Natya; Drama in Rural India, An Experiment in Radio Rural Forum, Bolte Kshan, Jinhone Jeena Jaanaa, Prachin Bhasha Natak, Dashrath Nandan.

Address: Director, ACARRD Project, FAO Regional Office, Bangkok-2.



Dr. M. Varadarajan

A creative writer of distinction and a discerning scholar of varied literary subjects.

Born: 1912, Tirupattur, North Arcot; *mother tongue:* Tamil; *other languages:* English.

Vice-Chancellor, Madurai University, Madurai. Formerly Professor and Head of the Department of Tamil, University of Madras. Chairman, Committee for Authentic History of Tamil Nadu; Hon. Director, International Institute for Tamil Studies, Madras; Convener, Official Language (Legal) Commission, Madras; Member, Tamil Development Council and Tamil Publications Bureau, Govt. of Tamil Nadu.

Visited: USSR as member of Indian Cultural Delegation, Malayasia and later Paris and other European countries for the International Tamil Conference; University of Ghana, University of Edinburgh and University of Exeter for the Conference of Executive Heads of Association of Commonwealth Universities; USA for the Great Lakes Colleges Association Languages Programme.

Recipient of the Sahitya Akademi Award and the Tamil Government's Prizes.

Address: 19 Chellammal Street, Shenoynagar, Madras-30. [*Expired : 10-10-1974*]

Dr. Debi Prasanna Pattanayak



A reputed scholar-writer in Oriya and English and a recognised linguist.

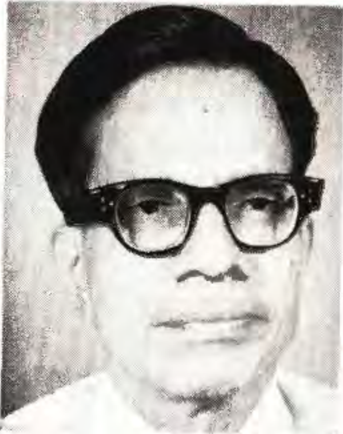
Born: 1931, Tigiria, Dt. Cuttack; *mother tongue:* Oriya; *other languages:* Hindi, Bengali, Marathi, English, French, Russian.

Director, Central Institute of Indian Languages, Manasagangotri, Mysore. Formerly Head of the Department of Oriya, Visvabharati; Chief Linguist, American Institute of Indian Studies, Poona; Honorary Professor, Advanced Centre of Linguistics, Deccan College, Poona.

Honoured for Prose writing by Vishuva Milan, Orissa. Chairman, Planning Commission Task Force on Language Development, Book Production and Libraries. Member, Planning Commission Steering Committee on Education; Chairman of the Committee on Research Methodology of the Indian Council of Social Science Research. Member, UGC Panel on Humanities & Social Sciences.

Publications: A Controlled Historical Reconstruction of Oriya, Assamese, Bengali and Hindi; Kavilipi; Aspects of Applied Linguistics; Conversational Oriya; Indian Languages Bibliography of Grammers, Dictionaries and Teaching Materials; A Monograph on Kumaoni Language; scholarly Papers on Literary and Linguistic subjects numbering 20 in English, 27 in Oriya and 5 in Hindi.

Address: Central Institute of Indian Languages., Manasagangotri, Mysore—570006.



Prof. Mangesh Vitthal Rajadhyaksha

A versatile scholar and a keen and discerning student of Indian creative literature.

Born: 1913, Bombay; *mother tongue*: Marathi; *other languages:* Hindi, Gujarati, English.

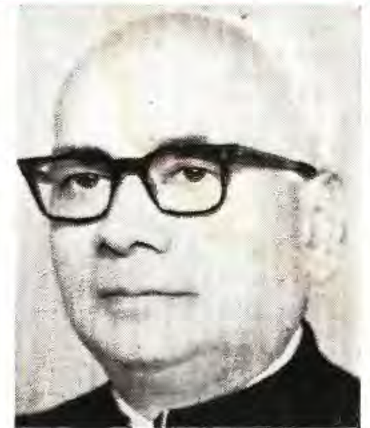
Chief Editor, Maharashtra State Bureau of Text-Book Production and Curriculum Research, Worli, Bombay. Formerly Professor of English, Elphinstone College, Bombay.

Formerly Professor of English, Elphinstone College, Bombay.

Publications: Paach Kavi (an anthology with critical essays), Akashabhashite (Broadcast Talks), & Khardeghashi (Satirical Essays and Sketches).

Address: Abhang, Sahitya Sahavas, Bandra (East), Bombay-51 AS.

Shri Balakrishna Rao



A discerning scholar of contemporary writing, a tatented poet and an effective speaker.

Born: 1913, Allahabad; *mother tongue*: Telugu; *other languages*: Hindi, Sanskirt, Urdu, English.

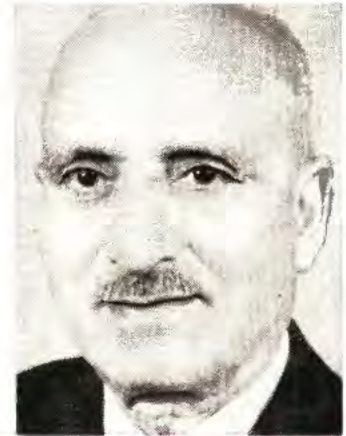
After a brilliant-school career, he passed the I.C.S. Examination meritoriously; served as Deputy Magistrate at Allahabad, District Magistrate at Banda and Jaunpur; as Press Adviser to the U.P. Government and as Chief Secretary to the then Vindhya Pradesh Government; in 1949 he was appointed Director General of the All India Radio.

Owing to his deep and innate interest in culturo-literary fields, he resigned from the I.C.S. in 1954 and devoted himself to the new field of activities. He started the monthly 'Kadambini' in 1960; was Mayor of Allahabad during 1961-62; Member, Hindi Sahitya Sammelan Governing Body for several years; President, Central Hindi Instt., Agra, 1962-70; Vice-Chancellor, Gorakhpur University, 1970-72; and is now Vice-Chancellor Agra University.

Publications: More than a dozen, including: Abhaas, Kavi Aur Chhavi, Raat Biti, Hamaari Raah, Ardha Shati, Adhunik Kavi.

Address: Vice-Chancellor, Agra University, Agra.

Prof. Jayalal Kaul



A noted educationist and a creative writer of distinction, his interests covering a wide range of literature, both classic and modern.

Born: 1900, Srinagar; *mother tongue*: Kashmiri; *other languages*: Urdu, Hindi, English.

Formerly: Principal and Head of the Post-graduate Department of English, Sri Pratap College, Srinagar; Adviser Kashmiri Programmes, Radio Kashmir (1958-62); Secretary, Jammu and Kashmir State Academy of Art, Culture and Languages (1963-66); Member, Executive Board and General Council, Sahitya Akademi (1958-67); Member, Editorial Board, Kashmiri Dictionary Project.

Publications: More than a dozen including (English) Kashmiri Lyrics, Interpretations of Ghalib, Genius of Tagore (J & K Tagore Centenary Award). Lal Ded: Life and Verse-Sayings; (Urdu : in collaboration) Lalla Vaakh (Verse-Sayings of Lalla in Urdu verse).

Address: 45 Exchange Road, Srinagar.



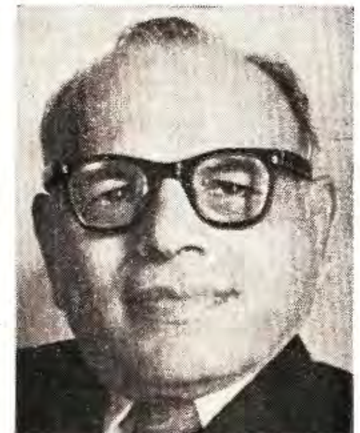
Shrimati Rama Jain

Trustee-President, Bharatiya Jnanpith; Member, Selection Board.

Born: 1917, Calcutta. Studied under the inspiring guidance of her father, Shri Ram Krishna Dalmia, in institutions pulsating with national and patriotic fervour, and had her personality shaped in idealistic surroundings. She is not only the main inspiration behind literary, artistic and educational activities being carried under the auspices of the Sahu Jain organisation, but herself lends a helping hand in a practical way wherever needed; takes keen interest in the activities and programmes of the Bharatiya Jnanpith with a sense of personal responsibility, inspiring enthusiasm in others around. Managing Trustee of Sahu Jain Trust, granting scholarships of over a lakh of rupees every year besides financing and carrying on other work of social service. President, Sahu Jain Charitable Society, Calcutta; Member, Executive Council of Marwari Balika Vidyalaya and Abhinava Bharati, Calcutta; Trustee-Member, Vanasthali Vidyapith, Rajasthan; Member, General Council of the Rajasthan State Govardhan Sangh. Co-editor of 'Adhunik Jain Kavi', 'Parinaya Gitika' and 'Shaishavankan'—the uniquely artistic publications of Jnanpith.

Address: 6, Sardar Patel Marg, New Delhi-11.

Shri Lakshmi Chandra Jain



Writer, editor and essayist of a style all his own.

Born: 1909, Chhatarpur, Madhya Pradesh; *mother tongue:* Hindi; *other languages:* Sanskrit, Bengali, Gujarati, Urdu, English.

Secretary, Bharatiya Jnanpith; Member, Sanchalak Samiti; Secretary-Member, Selection Board; Secretary, Sahu-Jain Charitable Society, Calcutta; Editor, Lokodaya Series under which over 374 titles have been published; Member, Executive Committee, Research Institute of Prakrit, Jainology and Ahimsa, Vaishali (Bihar). President, All-India Hindi Publishers Association and of Sahayogi Hindi Prakashan, Delhi; Editor,'Gyanodaya' and 'Jnanpith Patrika' monthlies; holding important offices in several culturo-literary institutions.

Publications: Kaghaz ki Kishtiyan, Naye Rang Naye Dhang; (Co-writer-editor) Gyarah Sapnon Ka Desh.

Address: Bharatiya Jnanpith, B/45-47, Connaught Place, New Delhi-1.



Award Presentation Function December 1973

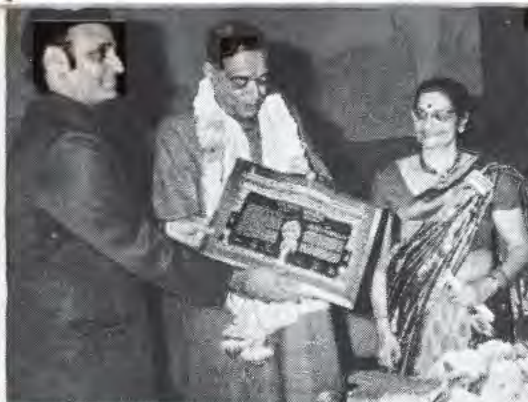
THAT CALM AND SERENE EVENING

Functions and celebrations, however festive and spectacular, do all wane in charm from year to year. Jnanpith Award Functions have been an exception by and large. This is so, not because something novel, something more fascinating, is there to beckon each time; but because each year there is yet another Indian literary luminary who is going to be honoured and all lovers of Indian languages and literatures must join in felicitating him.

This year we are assembling here to pay homage to two outstanding contemporary creative writers, the Kannada poet Dattatreya Ramachandra Bendre and the Oriya novelist Gopinath Mohanty. Last year we had gathered here to felicitate the Hindi poet Ramdhari Singh Dinkar who, alas, is no more, having suddenly passed away in far South on 25th April 1974. That windy morning will not be forgotten when his flower-bedecked body was flown past Palam; nor will that earlier calm and serene evening be when in the embrace of a friend he remarked: "I'm at my journey's end, but am happy to be receiving this Award."

Spoken jocularly and lost in the peals of his laughter, the words yet came to assume a prophetic significance, uttered as they were on that "most glorious evening in his life," the 1st of December 1973, when he had come here to receive this "India's highest literary Award" and friends and all others were greeting and congratulating him.

Vigyan Bhavan foyer and the dais within were decorated in a becomingly sobre style. The distinguished audience gathered to join in felicitating Dinkar that evening, comprised creative writers of various Indian languages and the elite of the Capital from different walks of life. On the dais were seated: Dinkarji with Shrimati Ramaji, President of Bharatiya Jnanpith, on one side and Dr. Karan Singh, Chairman of Selection Board, on the other, and other members of the Board, Trustees of Bharatiya Jnanpith and members of the Sanchalak Samiti on either sides. Dr. Karan Singh presided.


The happy Dinkarji   Receiving "India's highest Literary Award"

THE PROCEEDINGS BEGIN

Auspicious conch shell sounds resounding the proceedings began with Vagdevi Vandana, its Vedic and Sanskrit text being rendered in exquisite devotional dance rythms. All those seated on the dais, including the poet, then, put their signatures on two copies of the Award Souvenir, brought out to commemorate the occasion, and of SANCHAYITA a selective anthology of Dinkar's poems from the Award-winning work and other collections published by Bharatiya Jnanpith.

Welcoming the honoured poet and the guests, Shrimati Ramaji said: "Finding Dinkarji in our midst and offering him a reception on this platform today, my mind's eye begins to perceive an alluring image emerging, as it were, over the tides of thoughts, of a young poet who nitched for himself an abiding place in the history of Hindi poetry as the Nation's Bard.

"For a poet with finer sensibilities," she added, "it is but natural that the brilliance and sincerity of his words conveying the depths of his thoughts should lead him to spiritual horizons. Dinkar's URVASHI embodies man's supreme achievement of finding life's highest fulfilment in transgressing the bonds of this mundane world and attaining the heights of a spiritual world far beyond."

Shrimati Ramaji concluded: "It is the co-operation of eminent writers and literary critics of our country that has been our greatest asset throughout the period of these eight Awards so far. Bharatiya Jnanpith takes pride in the fact that it has been its privilege to serve as a medium for their achievement."

The Award recipient Shri Dinkar was then introduced to the audience by Shri Balakrishna Rao, Vice Chancellor of Agra University and a member of the Award Selection Board. In eloquent terms Shri Rao described how "Dinkar's literary career has been the relentless journey of a lonely, but self-assured, minstrel who has sung his way through the vicissitudes of life with the easy grace of rhyme and rhythm and achieved not only abundant fame and popularity but also the highest glory."

THE AWARD PRESENTATION CEREMONY

Now came the moment for the actual Award Presentation Ceremony. Dr. Karan Singh, Shrimati Ramaji and Shri Dinkar stood in sobre attention as the Citation was read out by Shri Lakshmi Chandra Jain, Secretary of Bharatiya Jnanpith and member-Secretary of the Selection Board. The presentation of the Citation plaque, the Vagdevi statuette, and the Cheque for Rupees One lac at the hands of Dr. Karan Singh followed in succession to the accompaniment of loud cheers.

The Citation read: "Breaking away from the tradition of vague etherial content and form of *Chhayavad*, Dinkar endowed the modern Hindi poetry with the directness and vigour of a new diction capable of inspiring and expressing the indomitable urges of resurgent nationalism." It added: "He represents a unique phenomenon in Hindi literature in as much as he wields his pen to raise the banner of revolt and challenge as effectively as he does to express serene reflections and tender human emotions in a lyrical idiom." Referring to the Award-winning work it said: "URVASHI is the fruition of the poet's genius and the thinker's exploration into the meaning and purpose and dimensions of Love, of man's quest for the ultimate via the world of senses."

Exuding mellowness and a feeling of inward repose, Dinkarji then rose from his seat and addressed the gathering from the podium. In reverberant tones he began: "The Jnanpith

Award has created a new pinnacle of scholarly eminence. Whoever is given the privilege to stand on this pinnacle, becomes visible to the whole country. The success of Jnanpith has a historical significance too. The dream of an all-India forum of literature had remained unfulfilled. I have no doubt that History will give the credit for realising that dream to Bharatiya Jnanpith."

Shri Dinkar dwelt at length on the real purpose of poetry and affirming his belief that "poetry is a social activity by an individual" described with vividness how "in his formative years he came under the conflicting influences of Rabindra and Iqbal and was restless for many years" and added "My poems of revolution, patriotism and struggle were poems of my personal realisation: they simply came to me. But Tagore sitting within was unhappy and would again and again say, 'the ground on which you are working is not exactly near the true fountains of poetry.' I lamented my fate. But soon my delicate dreams also found words."

The poet continued: "Later when I read Eliot, it was wellnigh an earthquake in my poetic sensibility. How different it was from the poetry of my gurus, Rabindranath and Iqbal. I persuaded myself that the difference must be due to the difference in situations. But I was unable to forget Eliot. Afterwards, in an essay of Sri Aurobindo, I read that the future poetry would be brief as a '*mantra*' and as powerful. Was not Eliot's poetry a foreshadowing of the *mantra poetry*"?

And almost revealingly he added in conclusion: "I had become what I had to by the grace of Rabindranath and Iqbal. I did not hope now that I would be affected by new movements of poetry. But what I was able to escape in youth occurred when age caught up with me. The influence of modernity did set in. In religion I have moved from the Formless to the Deity with body and form. In poetry my journey is from form to the formless. Earlier I used to know where the poetry was coming from and what direction it was going to take. Now I do not even know where the poetry is coming from and what its destination is."



The "Nation's Bard" addressing the assemblage after receiving the Award

Loud and prolonged applause.

The Chairman of the Selection Board, Dr. Karan Singh, who presided at the Function, in his speech emphasized that Dinkar, "influenced by Gandhiji and Aurobindo, is a poet of national awakening and revolution. That revolution, however, is still incomplete: economic and social revolution also has to be brought about." And he concluded by pointing out that "a poet could be a path-finder in the darkness we are groping in."

Dinkarji's representative collection of poems, SANCHAYITA, brought out by Bharatiya Jnanpith for the occasion was then released and the first copy presented to the poet.

Shri Sahu Shanti Prasad Jain, Founder-Trustee of Bharatiya Jnanpith, made a brief thanksgiving speech.

The last item of the programme was the presentation of a stage-feature based on URVASHI and giving a vivid glimpse of the poetic drama. The item was successfully presented by Bharatiya Kala Kendra, New Delhi.

Next evening Poet Dinkar was accorded a Tea Reception by the Board of Trustees of Bharatiya Jnanpith at 31 Sardar Patel Marg. Various writers and scholars and the elite of the Capital's cultural life gathered and all felicitated Dinkarji heartily again.

Language Advisory Committees

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Prof. L.S. Sheshgiri Rao	Prof. M.B. Achwal	Dr. T.G. Mainkar	Dr. Gian Chand Jain

Note: Telugu, Bengali and Hindi were out of run being winners of sixth, seventh and eighth Awards respectively.

Prof. Jogesh Das

Born: 1927, Doom Dooma; *mother tongue:* Assamese; *other languages:* Hindi, Bengali, English.

Head of the Department of Assamese, B. Borooah College, Gauhati. Formerly: Sub-editor, 'Natun Asamiya' Daily; Asstt. Editor, 'Dainik Asam'; Editor, 'Asam Sahitya Sabha Patrika' and 'Prahari' Monthlies.

Publications: about 20 including: (Novels) Nedekha Juir Dhowan, Avaidha, Utkantha Upakantha, Chhan Jui Khedi, Poharar Phale, Dawar Aru Nai;(Stories)Hajar Lokar Bhir, Madarer Vedana, Triveni; (Eng.) Folklore of Assam.

Address: Lachit Nagar, Gauhati-7.

Shri B.K. Bhattacharyya

Born: 1924, Gauhati; *mother tongue:* Assamese; *other languages:* Bengali, Hindi, English.

Freelance journalist and creative writer. Lecturer, Department of Journalism, Gauhati University. Formerly: Editor of 'Janata' (1948-51), 'Ramdhenu' (1953-63), and 'Sadiniya Navyug' (1963-67). Recipient of Sahitya Akademi Award 1961.

Publications: (Novels) Rajpathe Ringiai, Iyaruingam, Ai, Sataghni, Nasta Candra, Mrityunjaya, Pratipada, Cinaki Suti, Ballari; (Short Stories) Kolang Ajio Bai, Satsari; (Essays) Banga Desar Nava Jagaran; (Critical Biography), Iswar Chandra Vidyasagar; Sri Aurobindo's Life; etc.

Address: Kharghuli Development Area, Gauhati.

Shri Yashavant P. Shukla

Born: 1915, Umreth; *mother tongue:* Gujarati; *other languages:* Hindi, Marathi, English.

Vice-Chancellor, Saurashtra University, Rajkot. Formerly Principal and Professor of Gujarati, H.K. Arts College, Ahmedabad. Vice-President, Gujarati Sahitya Parishad; Member, Gujarati University Court and its Executive Council; Dean, Faculty of Arts Guj. Univ.; Assistant Secretary, Gujarat Vidya Sabha, Ahmedabad. Member, Executive Board, Sahitya Akademi.

Publications: Anusheelan; (co-author) Survey of Gujarati Literature; (co-editor) History of Gujarati Literature; (tr) Sagargheli, Satta, Rajavi; (co-editor) 'Buddhi Prakash' Monthly, 'Nireekshak' Weekly.

Address: Saurashtra University, Rajkot.

Dr. Suresh H. Joshi

Born: 1921, Valod, Dt. Surat; *mother tongue:* Gujarati; *other languages:* Hindi, Marathi, Bengali, Sanskrit, English.

Lecturer in Gujarati, Faculty of Arts, M.S. University, Baroda. Recipient of Sovietland Nehru Award, Ranjitram Suvarna Chandrak, Gujarat Govt. Prizes.

Publications: (Poetry) Pratyancha, Itara; (Novels) Chhinna Patra, Maranottar; (Short Stories) Griha Pravesh, Biji Thodik, Api Cha, Na Tatra Suryo Bhati; (Essays) Janantike, Idam Sarvam, Kinchit, Kathopkathan, Kavya Charcha, Shrinvantu; (Ed) Vani (1949-51), Maneesha (1956–60), Kshitij (1962–67).

Address: Q/4, Adhyapak Kuteer, Baroda-2.

Prof. Anantrai M. Raval

Born: 1912, Saurashtra: *mother tongue:* Gujarati; *other languages:* Hindi, Sanskrit, English.

University Professor of Gujarati, School of Languages, Gujarat University, Ahmedabad; Member: General Council & Gujarati Advisory Committee, Sahitya Akademi; Vice-President, Gujarat Vidya Sabha, Gujarat Sahitya Sabha. Formerly in Bombay Educational Service and Gujarat Educational Service (1934–60) and Director of Languages, Gujarat State (1964–70). Recipient of Keshavlal Dhruva Gold Medal and Ranjitram Gold Medal.

Publications: 40 including: Sahityavihar, Gandhakshat, Sahitya-vivek, Sahitya-nikash, Sameeksha, Samalochna, Gujarati Sahitya, Tartamya, Unmilan, etc.

Address: 2 Shri Sadma Society, Navrangpura, Ahmedabad-7.

Shri D. Javare Gowda

Born: 1918, Chakkere, Mysore; *mother tongue:* Kannada; *other languages:* Hindi, Sanskrit, English.

Vice-Chancellor, University of Mysore. Formerly: Secretary, University Extension -Lectures and Publication Department; Controller of Examinations, Mysore University; Principal, Sahyadri College, Shimoga; Senior Professor of Kannada & Folklore and ex-officio Director of the Institute of Kannada Studies, Mysore University. Recipient of Soviet Nehru Award for translation of 'Resurrection'.

Publications: over 50 books in Kannada including Biographies and Collections of Essays.

Address: University of Mysore, Mysore-570005.

Dr. R.S. Mugali

Born : 1906, Dt. Dharwar; *mother tongue :* Kannada; *other languages:* Marathi, English.

UGC Teacher, Central College, Bangalore University. Formerly: Professor and Principal, Willingdon College, Sangli; Life Member, DE Society, Poona; Director, Literary & Cultural Development, Mysore State; Professor & Head, Department of Kannada, Bangalore University. President, Kannada Sahitya Sammelan, 1964; Recipient of Sahitya Akademi Award, 1956.

Publications: (English) Heritage of Karnataka; (Kannada) 5 collections of Poems, 3 Novels, 10 collections of Critical Essays, 7 Plays, 2 works on History of Kannada Literature, 1 collection of short stories.

Address: 95-B IN Block, Rajajinagar, Bangalore-10.

Prof. L.S. Sheshagiri Rao

Born: 1925; *mother tongue:* Kannada; *other languages:* English.

Professor of English, Central College, Bangalore University; Hon. Chief Editor, Bharatha-Bharathi Pustaka Sampada; Hon. Associate Editor, Swatantrathara Kannada Sahitya Sadhana Series. Formerly; Hon. Secretary, Kannada Sahitya Parishad; Editor, Jnana Gangotri. Awarded the Devraj Bahadur Literary Prize.

Publications: about a dozen including: Idu Jeevana, Jagada Jatreyalli, Muthida Guri, Kadambari-Samanya Manushya, Masti Venkatesh Iyengar, English Bhasheyalli Adhunika Sahitya Vimarsha.

Address: Jyothi, 267 Third Block, Jayanagar, Bangalore-11.

Prof. P.N. Pushp

Born: 1917, Srinagar; *mother tongue:* Kashmiri; *other languages:* Hindi, Sanskrit, Urdu, Dogri, Punjabi, Bengali, Persian, English.

Working on a Source Material Bibliography of Kashmir's History & Culture. Formerly: Prof. & Head, Dept. of Sanskrit, various Colleges, J & K State: Director, Libraries & Archives, Orntl. Research & Museums, J & K ; Member: G O I Offl. Language Commn.; Sahitya Akademi; Gen. Secy., A-1 Orntl. Cfce.

Publications: A number of books and booklets on various literary and linguistic subjects; several research papers on Kashmir's Contribution to Sanskrit Poetry, Indian Poetics, Folklore etc.

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Prof. Abdul Rahman Rahi

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Reader, P.G. Department of Persian, Kashmir University. Member: General Council, J & K Academy of Art, Culture & Languages. Founder-President, Koshur Markaz. Recipient of Sahitya Akademi Award, 1962.

Publications: Sanwani Saaz, Yim Sani Aalav, Subhuk Sodha, Nowroze Saba, Reh Ta Raqs, Kahwat.

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Retired Professor of Arabic, S.P. College, Srinagar. Member: Advisory Board, Sahitya Akademi; Central Committee, Cultural Academy, Kashmir; Academic Council, Kashmir University, and various other literary & cultural organisations in Kashmir. Recipient of Cultural Academy Award 1962 and Sahitya Akademi Award 1970.

Publications: Grees Sund Ghara, Kashre Nasreeh Kitab, Gamon Menz-e-Phyeer-Phyeer, Maqualaat; Hayat-e-Wahab; Discourses; Lukarass etc.

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Reader and Head of the Department of Malayalam, Madras University; Specialist in Folk Literature, Art and Drama.

Publications: over 75 books and 100 research papers on Language, Literature and Histrionic Art.

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Chief Editor, Malayalam Encyclopaedia, Kerala Govt.; Formerly Lecturer & Head, Malayalam Department, Madras Christian College; Assistant Secretary, Central Sahitya Akademi; Regional Secretary, Sahitya Akademy; President, A-I. Writers' Conference, Calcutta, Kerala Sahitya Prarishad, Kottayam; A-I. Telugu Writers' Conference, Hyderabad. Visiting Professor of Linguistics, Chicago University, 1964: Coordinator of Language Teaching under Peace Corps Project, California University, 1965. Senior Specialist, East-West Centre, Hawaii. *Publications:* 30 books.

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Publications: 22 volumes including 19 of poems.

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Born: 1905, Bombay; *mother-tongue:* Marathi; *other languages:* Sanskrit, English.

Member: Governing Body, People's Education Society, Bombay-1. Member: Sahitya Akademi, Sangeet Natak Akademy; President, Maharashtra Sahitya Sammelan, 1957: Co-founder, Natya Manwantar; Secretary-Treasurer, PEN; 'Padmashree', 1965.

Publications: more than 40 in Marathi in different literary forms of creative writing.

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Born: 1908, Narvel; *mother tongue:* Marathi; *other languages:* Hindi, Sanskrit, English.

Ex-Vice-Chancellor, Nagpur University. Formerly: Principal and Professor of Marathi, Nagpur Mahavidyalaya; Principal, Vidarbha Mahavidyalaya, Amraoti; President, Vidarbha Sahitya Sammelan; Member: Sahitya Akademi; Maharashtra State Language Advisory Board; President, A-I. Marathi Sahitya Sammelan.

Publications: about 20 including: Lawhali, Sodachitthi, Bhaskar Bhatta Borikar, Mahanubhao Tatwadnyan, Mahanubhawancha Achardharma, Mahanubhao Samshodhan, Sahitya Samchar, Prachin Marathi Sahitya Samshodhan.

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Professor & Head, Department of Architecture, M.S. University, Baroda. Has done considerable work in Slum-clearance and Low Cost Housing. Member of the Working Group on Slums appointed by the Planning Commission. Recipient of Mayo Gold Medal and various other Awards. Noted writer and critic in Marathi.

Publications: three collections of essays, 'Kimaya' 'Rasaswad' and 'Jaswand'; a number of short stories, one-act plays, and several articles on literary problems.

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Reader in Oriya & Head of the Department, Visva-Bharati. Formerly: Lecturer, S.C. College, Keonjhar; Orissa Educational Service, Class II; Senior Research Fellow, U.G.C.; Lecturer, Visva-Bharati. Life member, Visva-Bharati Alumni Assoc. and Utkal Sahitya Samaj; associated with other culturo-literary bodies in various capacities.

Publications: Adhunik Odia Kavyadhara: Adi Yuga; Balaram Das O Odia Ramayana; Saila O Simanta; Odiya Sahitya O Bhasha; a number of papers and monographs on various literary subjects published in Indian and Foreign journals.

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Shri Sitakant Mahapatra

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Rehabilitation Commissioner and Secretary to Government of Orissa, Health & Family Planning and Urban Development Departments. Formerly; Secretary to Chief Minister, Orissa; District Magistrate & Collector, Mayurbhanj, Sundargarh. Member: Orissa Sahitya Akademi; Language Advisory Committee, Central Sahitya Akademi. Recipient of Orissa Sahitya Akademi Award 1971; Bisuba Milan Poetry Award 1971.

Publications: (Poetry) Dipti O Dyuti, Ashtapadi, Sabdara Akash; Quiet Violence, Oldman In Summer; The Other Silence; (Tribal Poetry) The Empty Distance Carries the Wooden Sword. etc.

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Reader in Oriya, Utkal University, Bhubaneswar. Formerly: Head of the Department of Oriya, Ranchi University; Head of the Department of Oriya, Visva-Bharati, Santiniketan.

Publications: Literature and Social Life of Medieval Orissa, Prachina Oriya Sahitya, etc.

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Chief Editor and Head of English-Panjabi Dictionary Department, Punjab University, Chandigarh, General Secretary, Kendari Punjabi Lekhak Sabha. Member: Punjabi Advisory Committee, Sahitya Akademi; Consultative Panel for Punjabi, National Book Trust of India.

Publications: (English) Secular Principle in Modern Punjabi Poetry; (Punjabi) Kavya Adhyayan, Drishtikon; (Ed.) Alochana, Bharati-te-Videshi Sahitya; (Comp. & Ed.) Anthology of Punjabi One Act Plays; English-Panjabi Dictionary, etc.

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D. Harbhajan Singh

Born: 1920; *mother tongue:* Punjabi; *other languages:* Hindi, Urdu, Sanskrit, English.

Professor of Punjabi, University of Delhi. Recipient of Sahitya Akademi Award and Sahitkala Parishad Award.

Publications: Over 20 including: Lasan, Adh Raini, Na Dhuppe Na Chhanwe, Sarak De Safe Utte, Alaf Dupaihr, Main jo beet gya. Taar Tupka, Adhyayan ate Adhyapan, Mul Te Mulankan, Sahit Te Siddhant-Sahit-Shastar; A Critical Study of Hindi Poetry in Gurumukhi Script; (Tr.) Rg Bani, Oedipus at Colouus, Aristotle's Poetics, Longinus' on the Sublime.

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Prof. Sant Singh Sekhon

Born: 1908, Dt. Lyallpur; *mother tongue:* Punjabi; *other languages:* Hindi, Urdu, Sanskrit, English, Persian.

After a long teaching career retired as Principal of G.G.S. Republic College, Jandiala, Dt. Jullundur. Recipient of Sahitya Akademi Award, 1973.

Publications: (Novels) Lahu Mitti, Baba Asman: etc. (Plays) among others are: Kalakar, Waris, Damayanti, Mittar Piara; (Criticism) Sahityartha, Panjabi Kavi Shiromani, Bhai Vir Singh; (Short Stories) more than 50; One Act Plays more than 20.

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Emeritus Professor, Poona Univ.; Hony. Secy, Bhandarkar Research Instt., Poona; Gen. Secy., A.I. Oriental Cfce; President, Intnl. Union for Oriental and Asian Studies; Member: Executive Committee, Sahitya Akademi. Awarded 'Padma Bhushan', 1962.

Publications: Der Vedische Mensch, History of the Guptas, Aspects of Gupta Civilisation, Vedic Bibliography, Crit. Ed. of Mahabharata, Srautkosa, Oriental Studies in India, Rasaratnapradipika, etc.

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Visiting Professor of Sanskrit, Punjabi University, Patiala. Formerly: Principal, Sanskrit College, Calcutta; Vice-Chancellor, Varanaseya Sanskrit Vishvavidyalaya. Member: Visva Bharati University Court; Sahitya Akademi; Jt. Secretary, Sanskrit Vishva Parishad. Represented India at the International Congress of Orientalists in 1960 in the USSR; visited various Universities in European countries.

Publications: Philosophy of Word & Meaning, History of Classical Sanskrit Literature, Study of Indian Poetics, etc.

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Publications: 10 works including; Rgvedakavi-Vimarsha; The Theory of the Sandhis and the Sandhyangas in Natyashastra; Kalidasa: His Art & Thought; Studies in Sanskrit Dramatic Criticism.

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Shri Jairamdas Daulatram

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Nominated M.P. (Rajya Sabha); closely associated with the Indian National Congress in various capacities since 1904; specially interested in Education, History & Culture, Archaeology & Linguistics. Editor, Bharatvasi, 1916; Hindu, 1920; Hindustan Times, 1925-26; Young India, 1930, Member: Bombay Legislative Council, 1927-29; Constituent Assembly, 1946-50; Union Minister of Food & Agriculture, 1948-50; Governor of Assam, 1950-56.

Publications: (Ed). Collected Works of Mahatma Gandhi, The Ancestry of Sindhi, Studies in Sindhi History and Language.

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Professor & Head of the Department of Sindhi, Jai Hind College, Bombay. Chairman, Board of Studies in Sindhi, University of Bombay; Member: Sindhi Advisory Board, Sahitya Akademi, National Book Trust. Recipient of S.A. Award, 1964.

Publications: About 20 including (Novels) Qaidi, Ahena Ahe, Latifa; (Dramas) Sindhi Ja Sat Natak, Poorab Jyoti; (Essays) Adabi Ghuncho, Sindhiji Sookhri, Sike Ji Soghat: (Reminiscences) Anokha Azmooda.

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Born: 1920, Rohri (Sindh); *mother tongue:* Sindhi; *other languages:* Hindi, Urdu, English.

Lecturer in Sindhi, Ismail Yusuf College, Jogeshwari, Bombay. Associated with several Government Colleges in the same capacity since 1948. Member: Board of Studies in Sindhi, Gujarat University; Board of Studies in Persian, Bombay University; has been Editor of Sindhi Section in the S.A. publication 'The National Bibliography of Indian Literature'.

Publications: Translated three works into Sindhi including Nazrul Islam's collection of poems 'Baghi'.

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Editor, 'Kalaimagal' Monthly. President, Tamil Writers' Cooperative Society; Vice-President, A-I. Tamil Writers' Assocn; Director of Research, Dr. V.V. Swaminatha Iyer Library, Madras; Member, Tamil Development and Research Council and Expert Committee in Tamil, Madras Govt. Associated with various literary organisations. Recipient of Sahitya Akademi Award 1967.

Publications: 156 including 38 collections of Literary Essays, 20 of Poems, 11 of Short Stories, and 18 Biographies.

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Sri Naa. Parthasarathi

Born: 1932, Nadikudi (Ramnad); *mother tongue:* Tamil; *other languages:* Sanskrit, Hindi, English.

Editor & Publisher, 'Deepam' Monthly; Director, Tamil Writers' Cooperative Publishing Society Ltd., Madras; Organiser of POWER, an association of Poets, Orators, Writers, Educationists and Readers of Madras. Formerly Assistant Editor, 'Kalki' Weekly; Member, General Council, Sahitya Akademi; Panel Member National Book Trust (India). Recipient of Sahitya Akademi Award, 1971.

Publications: 50 including 22 Novels, 15 collections of Short Stories, 1 anthology of Poems, and 12 collections of Essays on literary criticism.

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Born: 1925, Coimbatore; *mother tongue:* Tamil; *other languages:* English.

Deputy Director, International Institute of Tamil Studies, Central Polytechnic Campus, Adyar, Madras. Formerly; Professor & Head of the Department of Tamil, Presidency College, Madras; Principal, Government Arts College, Salem. Honoured by Madras Bharati Sangam and other organisations for his work on Bharathi. Chief Editor, Journal of Tamil Studies.

Publications: A Study of the Poetical Works of Subramania Bharathi; Bharathi Banilal; Pannaiyil Orumai; Cilambil Tunaippathirangol; The Contribution of European Scholars to Tamil.

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Dr. Masud Husain Khan

Born: 1919, Kaimganj, U.P.; *mother tongue*: Urdu: *other languages*: Hindi, Persian, French.

Vice-Chancellor, Jamia Millia Islamia, New Delhi. Formerly Prof & Head of the Dept. of Linguistics, Muslim University, Aligarh; Lecturer and Reader Muslim University, Aligarh (1943-62); Visiting Asstt. Prof., Dept. of New Eastern Languages, University of California, (1959-60); Prof & Head of the Dept. of Urdu, Osmania University, Hyderabad (1962-68); Member: Sahitya Akademi; Anjuman-e-Taraqqui-e-Urdu, Aligarh; Editor, 'Qadim Urdu'.

Publications: More than 12: Tarikh-e-Zaban-e-Urdu; Do Neem; A Phonetic and Phonological Study of Word in Urdu; Sher-o-Zaban; Ed.: Qissa Mehrafroz and Ibrahimnama; A Dictionary of Classical Dakhni.

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Jawaharlal Nehru Fellow, 1973-75; Prof & Head., Dept. of Urdu and Dean, Faculty of Orntl Learning, Kashmir University, Srinagar. Formerly: Reader in Urdu, Delhi University; Lecturer in Urdu, Lucknow University. President, A.I. University Urdu Teachers' Assocn.; Member: Gen. Council, Sahitya Akademi; Anjuman-e-Taraqqi-e-Urdu; and various other bodies. Recipient of Sahitya Akademi and U.P. Govt. Awards.

Publications: about 20, including 16 in Urdu, 1 in Hindi, 1 in English.

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Professor and Head, P.G. Department of Urdu, University of Jammu. Formerly Professor of Urdu, Hamidia College, Bhopal. Elected life member: Central Anjuman-e-Taraqqi-e-Urdu; Member: Gujral Committee for Promotion of Urdu. Recipient of the U.P. Urdu Academy Award for 1969-71 and for 1972.

Publications: Urdu ki Nasri Dastanen, Tahreeren, Urdu Masnavi Shumali Hind Men, Tafseer-e-Ghalib, Lissani Mutalat, Tanziya; (Ed) Nuqoosh-e-Ghalib.

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Managing Director, Madras Oxygen & Acetylene Co. Ltd; Technical Adviser to State Financial Institutions; Member, State Planning Commission. A noted creative writer and critic in Tamil.

Publications: Kamban Kavya Saram; and several noteworthy papers and articles on a variety of literary subjects.

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Deputy Secretary, University Grants Commission, New Delhi. Formerly: Principal, Loyalpur Khalsa College, Jullundur; Principal, Guru Teg Bahadur Khalsa College, Delhi.

Publications: Phillip Meadows Taylor, The Quintessence of Sikhism, English Novel dealing with the Indian Mutiny, Crises in Indian Universities, etc.,

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Lecturer, Department of Postgraduate Studies & Research in Hindi, University of Mysore. Formerly: Principal, Hindi Mahavidyalaya at Hyderabad and Rajahmundry.

Publications: Karnatak aur Uska Sahitya, Pampa Ramayan Ki Katha, Hindi aur Telugu Kahavaton Ka Tulanatmak Adhyayan, Hindi aur Telugu Ke Krishna Kavyon Ka Tulanatmak Adhyayan.

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Adviser (Information), Planning Commission, New Delhi. Formerly: Director, National Book Trust (India); Station Director, All India Radio. Recipient of Sahitya Akademi Award, 1966. Widely travelled abroad participating in International Conferences.

Publications: 18 collections of short stories, 6 novels, 6 plays, 5 collections of one-act plays, 2 collections of poetry, 2 books on literary criticism.

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Shri Adya Rangacharya

Born: 1904, Dt. Bijapur; *mother tongue:* Kannada; *other languages*: Sanskirt, Marathi, Hindi, French.

Lecturer in Sanskrit, Govt. College, Dharwar (1931-49); Offc. on Spl. Duty, Union Min. of Inf. & Broadcasting to organise Song & Drama Div. (1950-55); Drama Producer, AIR Bangalore (1956-59). Chairman: Mysore State Sahitya Akademi; Drama Stg. Cttee., State Sangeet Natak Akademi; Member: Gen. Council & Exec. Bd., Central Sangeet Natak Akademi & State Sangeet Natak Akademi. Closely associated with various culturo-literary bodies. Honoured with 'Padma Bhushan', 1972; and Sahitya Akademi Award, 1971.

Publications: About 60 including 28 full length plays, 11 Novels, 10 critical works, 4 works in English on Drama and Comparative Philology.

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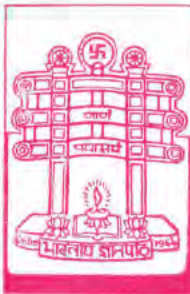
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Reader in Bengali, Delhi University. Formerly: Research Fellow, Indian Institute of Advanced Study, Simla; Reader in Bengali (Linguistics), Annamalai University, Madras.

Publications: A number of books in Bengali covering travelogues, collections of poems & essays, etc; besides several monographs and Research Papers in English, Hindi and Tamil.

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Bharatiya Jnanpith



FOUNDATION

Bharatiya Jnanpith can well view with a sense of pride the achievements it has made during the last 30 years in the fields of literature and culture, religion and philosophy, and researches in the realm of ancient Indian works of knowledge. It was in February 1944 that many of the scholars, who had gathered at Varanasi for the A.I. Oriental Conference, had proposed to Shri Sahu Shanti Prasad Jain the acute need for the establishment of an institution that would concentrate on formulating a programme of research, editing and publication of ancient works belonging to such branches of Indology as have remained neglected. It was obvious that no representation of the totality and of the diverse variety of the constituents of Indology could be complete until this significant, but neglected, treasure of knowledge was also brought to light. And it was to achieve this purpose that Shri Sahu Shanti Prasad Jain declared the founding of Bharatiya Jnanpith on 18th February 1944. The Deed spelt out the aims in these words: "To conduct researches so as to bring out the extinct and rare works of knowledge and to encourage creation of original contemporary literature for the benefit of the people."

ACTIVITIES

The various stages in the growth and development of Bharatiya Jnanpith can be laid out in the following order:

FIRST STAGE: THE STARTING OF THE MOORTIDEVI GRANTHAMALA for instituting researches in ancient Indological works, particularly those by Jain Acharyas, available in Sanskrit, Prakrit, Apabhramsha, Hadegannada and Tamil, and publication of such works in scientifically edited form. This Granthamala includes in its projects also the reviving of Manikchandra Granthamala, originally founded by Pt. Nathuram Premi at Bombay.

SECOND STAGE: THE EVOLVEMENT OF THE LOKODAYA GRANTHAMALA for bringing out the literary creativity of not only the established contemporary writers but also the rising ones and for encouraging new talent to bud out and express itself.

THIRD STAGE: THE FOUNDING OF THE ANNUAL JNANPITH LITERARY AWARD for the best creative writing of a specified period in the 15 languages recognised by the Indian Constitution under Schedule VIII.

FOURTH STAGE: THE ARCHIVES AND ARCHAEOLOGICAL PROJECT for a comprehensive survey and intense study of all works of art, particularly those of Jain origin, with a view to giving a sense of completeness to India's



A view of the tastefully decorated Vigyan Bhavan foyer with a replica of the Saraswati Veena forming the toran above a large-size photoprint of Bhagavan Bahubali and a photo-view in Translites of the preceding Award Presentation Functions

splendid treasure of ancient art and architecture.

The FOURTH STAGE PROGRAMMES include also: (a) editing and publishing of Bhagavan Mahavira's biographies in verse available in Sanskrit, Prakrit and Apabhramsha; (b) shaping up and publishing the volume on Jain Art and Architecture; and (c) Photo Exhibition of Jain archaeological works of art.

Achievements

Moortidevi Granthamala derives its name from Shri Sahu Shanti Prasad Jain's saintly mother. Indeed, it was on her express wish that the publication of the monumental work *Mahabandha*, selected to inaugurate the Series, was undertaken. The only copy of this prodigious manuscript on palmleaves was reverentially kept in the temple library at Moodbidri and pilgrims from all over flocked there to gain a *darshan;* nobody having any knowledge of its script or language or subject. It was the ardent wish of Shrimati Moortideviji that scholars should bring to light the knowledge scribed on those palmleaves and bring it within the reach of people. And her son, Shri Sahu Shanti Prasad Jain, and her daughter-in-law, Smt Rama Jain, in fulfilment of her wish, decided, when founding the Jnanpith, that this ancient work of knowledge should be its inaugural publication.

Scholars were found out in far South who could decipher the Hadegannada (ancient Kannada) script in which it was written out and transcribe the entire manuscript into Devanagari letters. It was then discovered that the work was in Prakrit and pertained to the Jain doctrine of *Karma.* Bharatiya Jnanpith has published it in 7 volumes comprising over 3000 pages at a cost of about Rs. 90,000/-. So far 90 titles have appeared in this Series, their breakup being—

Languagewise: Sanskrit 45; Prakrit 12; Pali 1; Apabhramsha 14; Hindi 14; Tamil 1; Kannada 2; Translation into English 1; *Subjectwise:* Philosophy and Religion 10; Logic and Karma 15; Ethics and Rituology 6; Grammar, Lexicons and Poetics 9; Mythology 9; Biographies in verse and in prose 26; Astrology and Palmistry 3; others 12.

Jnanpith publications under this Series mark the advent of modern scientific method of editing in the realm of ancient Jain Shastras. Each of the works brought out carries a scholarly Editorial and a Preface in

Hindi. Prices of these books are kept low, at times they would not even cover the costs.

MANIKCHANDRA GRANTHAMALA has to its credit 56 works. These works carry only the original texts in Sanskrit, Prakrit or Apabhramsha.

LOKODAYA GRANTHAMALA had, abinitio, for its objective the publication of such literary works as would raise the standard of contemporary creative writing in Hindi as well as enrich it in variety. It was desired also to bring to the fore the thinking of new promising talents and their writings ushering in newest literary forms. With a view to see Hindi become an apt vehicle and communicator, through translation, of the best in the current literatures of other Indian languages, a sub-Series named RASHTRABHARATI GRANTHAMALA was started; and in time it justified itself amply. Jnanpith also pioneered the publishing of quite a large number of Urdu poetical works in Devanagari script. Till now 83 titles have appeared under RASHTRABHARATI GRANTHAMALA and 23 of Urdu poetry. The various Indian writers covered include—

BENGALI: Bani Roy, Bishnu De, Buddhadeva Bose, Debesh Das, Dhananjay Bairagi, Parashuram, Prabodh Kumar Sanyal, Promotho Nath Bisi, Tapanmohan Chattopadhyaya, Tarashankar Bandyopadhyaya; *GUJARATI:* Gulabdas Broker, Kaka Kalelkar, Umashankar Joshi; *KANNADA:* D.R. Bendre, K.V. Puttappa; *KASHMIRI:* Dr. Karan Singh, Shibankrishna Raina; *MARATHI:* Dinkar Sonwalkar, Durga Bhagwat, G.M. Muktibodh, N.C. Phadke, P.S. Rege, R.S. Kelkar, Shivaji Savant, Vishram Bedekar, Vyankatesh D. Madgulkar; *MALAYALAM:* G.S. Kurup, N. Balamani Amma; *ORIYA:* Gopinath Mohanty; *PUNJABI:* Amrita Pritam, Kartar Singh Duggal, Nanak Singh; *SINDHI:* Harumal Sadarangani, Motilal Jotwani; *TELUGU:* Narla Venkateswara Rao, Vishwanath Satyanarayan; *URDU:* Ayodhya Prasad Goyaliya, Ahmad Saleem, Fikra Tounsvi, Firaq Gorakhpuri, Krishna Chandar, Nazir Banarasi, Salema Siddiqi.

Jnanpith has always looked upon publishing in a purely cultural context. That is why it undertook to publish such works and welcomed such budding talents as no professional house would even consider on account of unprofitability. In course of time these talents won recognition on all hands. High quality and standard of production, adequate security of the writer's rights and interests, and assuredness in regard

Continued on page 34

The right-hand side wing on Vigyan Bhavan foyer where Jnanpith publications were on view



Bharatiya Jnanpith Trust & Sanchalak Samiti



Shri Shanti Prasad Jain

Founder-Trustee, Bharatiya Jnanpith. *Born:* 1911, Najibabad, U.P.

A Science graduate, entered industry in the thirties. Has close knowledge, extending over four decades, of various important industries, contributing to their pioneer growth with vision, leadership and dynamism. A keen student of economics and finance, and deeply interested in statistical studies. Firm believer in Indian enterprise and Indian talent. Chairman, Sahu Jain Ltd. Was President of many A-I. Industrial Associations & Chambers of Commerce in different States and of the apex body of Trade and Industry: The Federation of Indian Chambers of Commerce and Industry.

An earnest student of Indian religions, philosophy and culture. His has been an outstanding contribution to the development of Indian languages and literature as symbolised by Bharatiya Jnanpith. Also founded: Sahu Jain Trust, Delhi; Sahu Jain Charitable Society, Calcutta; S.P. Jain College, Sasaram; Moortidevi Kanya Vidyalaya, Moortidevi Saraswati Inter College, Sahu Jain College, Najibabad; has liberally donated funds to Vaishali Research Instt. of Prakrit, Jainology and Ahimsa, and for the renovation of old Temples and ancient Tirthas; Pres. A-I. Digambar Jain Tirthkshetra Cttee, Bombay & Ahimsa Prachar Samiti, Calcutta; Ex-President, A-I, Digambar Jain Parishad & Marwari Relief Society; Trustee, A-I. Anuvrata Trust, Delhi. Working President, A-I. Bhagwan Mahavira's 2500th Nirvan Mahotsava Mahasamiti, Delhi.

Honoured with the titles of 'Danvir' and 'Shravak Shiromani' by the Jain Society.

Address: 6, Sardar Patel Marg, New Delhi-11.

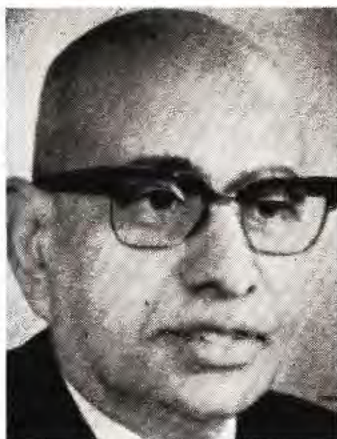


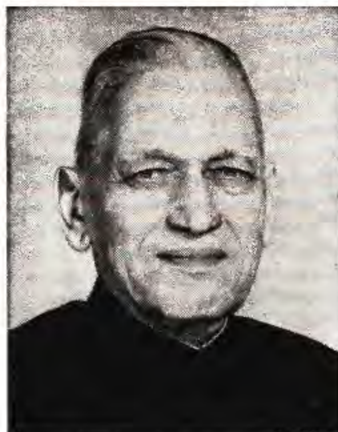
Shri Mohan Lal Jalan

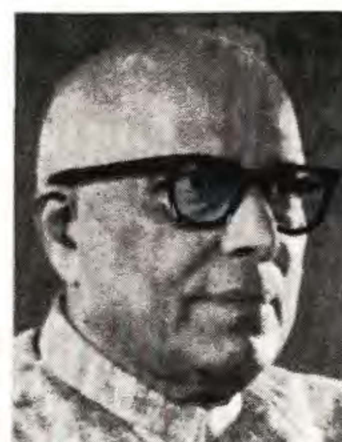
Born: 1905, Calcutta.

Well-known industrialist under whose inspiring direction and leadership run a number of industries; has sponsored and financed the famous Ram Mandir of Chittaranjan Avenue, Calcutta, which is a centre of religious and spiritual activities; his contribution to the progress of girls' education is remarkable as evidenced by the Seth Soorajmall Jalan Balika Vidyalaya, Seth Soorajmall Jalan Girls College, Seth Soorajmall Jalan Pustakalaya, Seth Soorajmall Jalan Sangeet Vidyalaya etc; is specially interested in the study and understanding of religions, philosophy and history of India; the profusely illustrated 'History of the Temples of Rajasthan', prepared under his personal guidance, is a monumental work.

Address: 12, Dover Park, Calcutta-19.







Shri Shriyans Prasad Jain

Born: 1908, Najibabad, U.P.

A well-known industrialist; Chairman: Dharangadhra Chemical Works Ltd; Director of several other industrial and commercial concerns; Ex-President: Federation of Indian Chambers of Commerce and Industry, Delhi; Alkali Manufacturers' Association of India, Bombay; Afro-Asian Organisation for Economic Aid; A-I. Digambar Jain Parishad, Delhi; Bharat Jain Mahamandal, Bombay; Founder: Shri Shriyans Prasad Charitable Trust, Bombay; Sahu Shriyans Prasad Jain Art and Commerce College, Dharangadhra; Dhrangadhra Chemicals Charitable Trust; President: Mahavir Kalyan Kendra, Bombay. Chairman, Bombay Hospital; Member: Japan-India Delegation—visited Japan in September, 1967 and 1970; Indian Industrial Delegation to U.S. 1957; Member of Parliament (Rajya Sabha) 1952-58.

Interned by British authorities for two months during the 'Quit India' movement for giving monetary help and protection to political workers.

Address: Nirmal, 3rd Floor, 241 Backbay Reclamation, Bombay-400021.

Shri Sitaram Seksaria

Born: 1892, Navalgarh, Rajasthan. Founder and chief architect of a number of literary, cultural and girls' educational institutions. A personality as sweet and charming as steadfastly devoted to human values.

Coming in 1911 to Calcutta in meagre circumstances, he set up a flourishing business which in 1929 he gave up to dedicate himself totally to the service of the country and the people. Uplift of Harijans, development and spread of Hindi, and propagation of Khadi received his attention abinitio. Courted imprisonment as a Satyagrahi. Was privileged to be in close touch with Mahatma Gandhi, Gurudeva, Shri Jamnalal Bajaj and Sardar Patel; and in contact also with Netaji Subhas Bose, working as Secretary of the INA for long.

Besides multifarious activities in the field of national and social service, in recognition of which he was awarded 'Padma Bhushan' in 1962, he is a keen student of literature. Founder and Secretary, Shri Shikshayatan College, Calcutta; Trustee and Secretary, Marwari Balika Vidyalaya Trust, Calcutta; and Trustee-Member, Vanasthali Vidyapith, Jaipur and Lohia Matri Seva Sadan, Calcutta; President, Bharatiya Sanskriti Sansad, Abhinava Bharati, Tantia High School, Calcutta; Member, Executive Committee, Kashi Nagri Pracharini Sabha; and Gandhi Vidyamandir, Sardar Shahar. Founder, 'Seksaria Mahila Prize' of Hindi Sahitya Sammelan and 'Padma Bhushan Sitaram Seksaria Lectures' of Rajasthan University.

Publications: Smriti Kan, Man ki Baat, Beeta Yug; Nayi Yaad, Ek Karyakarta ki Diary: 2 vol.

Address: 16, Lord Sinha Road, Calcutta-16.

Pt. Mouli Chandra Sharma

Born: 1900, Jhajjar, Dt. Rohtak; *mother tongue:* Hindi; *other languages:* Sanskrit, Gujarati, Punjabi, Bengali, Marathi, Urdu, English.

Dedicated to the service of the country, people and national language.

Vice-President, Hindi Sahitya Sammelan, Prayag; President; Sanskrit Sahitya Sammelan, New Delhi; Trustee, Bharati Sangam Bhavan, New Delhi; Member: Board of Directors, Samachar Bharati, New Delhi; Bennett. Coleman & Co. Ltd., Bombay; Ishwar Industries, New Delhi; Prestolite of India, New Delhi; Swargashram Rishikesh...

Formerly Minister or Chief Minister in several Indian States; Secretary, Chamber of Princes; Constitutional Adviser to Indian States; attended the Round Table Conference 1930 and 1931; General Secretary, Hindi Sahitya Sammelan, 1944-48; Member, Central Committee, A-I. States Peoples' Conference, 1944; Founder and General Secretary, Peoples' Rights Committee, 1948; General Secretary, Bharatiya Jan Sangha, 1950; Chairman, Bharatiya Jan Sangha, 1953; Reverted to Congress fold, 1954; Member: Official Language Commission, 1955-56; Official Language Legislation Commission, 1961-65. Founder-Member, Lal Bahadur Shastri Sanskrit Vidyapith, Delhi, and Chairman, Sanskrit Vidyapith Kendriya Vidyalaya, New Delhi, 1964-70; Honoured and felicitated by several institutions and Haryana State Government.

Address: 11/56 Deshbandhu Gupta Marg, Karol Bagh, New Delhi-5.



Dr. Daulat Singh Kothari

Born: 1906, Udaipur; *mother tongue:* Hindi; *other languages:* English, French.

Well-known for his scholarship, spirit of dedication and sweet personality. President, Indian National Science Academy. Chairman, University Grants Commission, 1961-72; Chairman, Education Commission, Government of India, 1964-66; Chairman, Commission on Scientific and Technical Terminology, 1961-74; Scientific Adviser, Union Ministry of Defence, 1948-61; Professor and Head of the Department of Physics, Delhi University, 1934-48. Vice-President, Indian National Institute of Sciences; Member, Governing Body and Board of Scientific and Industrial Research; General President, Jubilee Session of the Indian Science Congress, 1963; ex-President, Indian Physical Society. Padma Vibhushan, 1973.

Publications: Nuclear Explosions & Their Effects; and a number of important research papers on various outstanding scientific subjects.

Address: 5 University Road, Delhi-7.



Dr. Adinath Neminath Upadhye

Born: 1906, Sadalga, Belgaum; *mother tongue:* Kannada; *other languages:* Marathi, Hindi, Gujarati, Sanskrit, Prakrit, English.

Served as Professor of Ardhamagadhi (Prakrits) in Rajaram College, Kolhapur for 32 years; retired in 1962; awarded Springer Research Scholarship of the University of Bombay for the years 1939-42; elected Sectional President of the Pali, Prakrit, Jainism section of the All-India Oriental Conference, Hyderabad, 1941; Emeritus Professor, 1962-71 getting U.G.C. Grant for Retd. Teachers; Dean, Faculty of Arts, Shivaji University, Kolhapur 1963-72; General President 23rd All-India Oriental Conference, Aligarh, 1966; General President, Kannada Sahitya Sammelan, 46th Session, Sravana Belgol, 1967; Co-General Editor, Moortidevi Granthamala & Jivaraj Granthamala; has critically edited 24 Sanskrit, Prakrit and Apabhramsha works with learned introductions, many of them brought to light for the first time; keen interest in Indological research; many research papers published in research journals. Lately Professor and Head of the P.G. Dept. of Jainology and Prakrits, University of Mysore. Govt. of India delegate to the I.C. of Orientalists, Canberra 1971 and Paris 1973.

Permanent Address: Dhavala, VIII, Rajarampuri, Kolhapur-1.



Shrimati Indu Jain

Born: 1936, Faizabad, U.P.

Trustee, Bharatiya Jnanpith; Director, Sree Krishna Gyanoday Sugar Ltd.

She has a vigorous and progressive mind and is by nature deeply interested in understanding the mainsprings of various philosophical systems, particularly those aspects which answer the complex questions of a modern mind.

Her practical approach to life and its affairs has impelled her to devote energies to a number of welfare schemes for workers and to find financial resources to run them. A number of them, including educational institutions, family planning, vocational and other guidance to young boys and girls, etc. are being conducted under her direction in the Jute Mill areas at Budge-Budge in West Bengal.

She is keenly concerned with the efficient running of the various social welfare institutions of the Sahu Jain Group of industries and contributes to it by active participation.

Address: 6, Sardar Patel Marg, New Delhi-110011.







Shri Alok P. Jain

Born: 1935 (Dalmianagar)

Chairman: Alokudyog Services Ltd; The Jaipur Udyog Limited and its subsidiaries; Shree Shubhlaxmi Mills Limited; Shree Keshariya Investment Limited.

Member: Indian National Committee of International Chamber of Commerce.

Governor: Alokudyog Charitable Society.

Trustee: Sahu Jain Trust.

Shri Jain is the spirit behind the young ALOKUDYOG. His business interests cover primarily Cement and allied Industries, Textiles and also Jute, Plywood and Mining.

Shri Jain is widely travelled all over the world.

Shri Jain is deeply involved in the development of human resources and has initiated a programme for personnel development at all levels in various Companies.

Shri Jain's interest in Horticulture, specially of orchid and rose culture, has led him to guide Jai Agro Industries and Alokudyog Overseas Ltd., to commercialising culture of these flowers, which is pioneering.

He is a keen student of Indian Classical Music and Indian Pre-History.

Address: 31, Sardar Patel Marg, New Delhi-110011.

Shri Nemi Chand Jain

Born: 1917, Panagarh (M.P.)

Associated with the Jnanpith since its inception; takes special interest in literary and cultural activities; has a natural aptitude for play-acting, stagecraft and artistic decoration, and lyrical renderings.

Executive Director, Ashoka Marketing Ltd., New Delhi, and Director of several other concerns.

Honorary Secretary, Sahu Jain Trust, Delhi.

Address: A-2/25 Safdarjung Enclave, New Delhi-110016.

Pt. Kailash Chandra Shastri

Born: 1903, Nahataur (U.P.); *mother tongue:* Hindi; *other languages:* Sanskrit, Prakrit, Apabhramsha, English.

A noted scholar of Jain philosophy, Prakrit and Sanskrit. Very intimately associated with Shri Syadvad Mahavidyalaya, Varanasi for about five decades: as Teacher (1927-40), Principal (1940-72, retired thereafter), and as Adhishthata since 1956. Secretary, Sahitya Prakashan, Bharatiya Digamber Jain Sangh, Mathura since 1940; Chairman, Bharatvarsheeya Digamber Jain Vidwat Parishad, 1947 & 1959. Honoured by Shri Devakumar Indological Research Instt., Arrah, with the title of 'Siddhantacharya' in 1963. Co-editor, Moortidevi Granthamala.

Publications: Jain Dharma, Dakshin Bharat Men Jain Dharma, Jain Sahitya Ka Itihas, Jain Nyaya, Namaskar Mantra, Bhagvan Rishabhadev, Praman, Naya-Nikshep, etc.; (Co-Ed) Kasaaya Pahud and Shri Jayadhavala Commentary; (Tr-Ed) Somdeva Upasakadhyayana, Nayachakra, Kund-Kund Prakrit Sangrah, Tattvartha Suttra; (Tr) Kaartikeyanupreksha; (Ed) Jain Sandesh Weekly.

Address: Adhishthata, Shri Syadvad Mahavidyalaya, Bhadaini, Varanasi-5.

Continued from page 29

to royalties: all these are now admitted traditions of Bharatiya Jnanpith.

Jnanpith's famed monthly journal GYANODAYA will always be remembered for bringing into limelight newest talents and helping them to develop their faculties, for the conceptual imaginativeness of its annual numbers, and for its abiding impact on contemporary Hindi periodicals. JNANPITH PATRIKA was another monthly publication of Bharatiya Jnanpith which concentrated on acquainting its readers with the latest in the realm of letters in various Indian languages.

THE ANNUAL JNANPITH LITERARY AWARD has been instituted in order to evaluate the comparative merits of outstanding literary works of a specified period in various Indian languages and then to honour with this Award the one adjudged as the best creative Indian literary writing of the period. Nine Awards have been presented during these nine years; each one of the selections further underlining the high stature of the Award and the integrity of the machinery behind.

INDIAN ARCHAEOLOGY: Bharatiya Jnanpith has lately launched a new project of surveying and studying all works of Jain art that are part of Indian architecture, painting and sculpture and have been neglected so far. Photographs are being systematically collected of all such works available in various museums, *tirthas*, temples, and caves etc all over the country. Till now nearly 10,000 photographs have been obtained and no effort is being spared for enriching the collection through contacts with museums here and abroad and through independent photographers working on deputation in the field.

BHAGAVAN MAHAVIRA'S 2500TH NIRVANA MAHOTSAVA: Bharatiya Jnanpith has on this auspicious occasion undertaken the responsibility of editing and publishing Bhagavan Mahavira's *Charita Kavyas* available in Sanskrit, Apabhramsha and Kannada. It is planned to bring out about 25 titles dealing with Bhagavan Mahavira's philosophy and our cultural heritage. One of them, the unique and profusely illustrated work, JAIN ART AND ARCHITECTURE, presenting a deep survey of the subject, is already in preparation. Art Exhibitions will also be arranged in all principal towns and cities as part of the Mahotsava programme.

THE ORGANISATION: It is fortunate for Bharatiya Jnanpith that its founder Shri Sahu Shanti Prasad Jain should always be visualising ever new schemes and projects to be added to its activities and be also providing means for their implementation. Shrimati Ramaji, its President, personally directs and guides all activities of Jnanpith and is always there to help out of difficulties. Dr. A.N. Upadhye has been the Editor of Moortidevi Granthamala from its inception; Siddhantacharya Pt. Kailash Chandra Shastri has been included in the Board of Editors after the passing away of Dr. Hiralal Jain. The loss caused to the Editorial Advisory Commitiee by the death of Jyotishacharya Dr. Nemi Chandra Shastri would be hard to repair. Shri Lakshmi Chandra Jain has been the Chief Editor and Coordinator of Lokodaya Granthamala from the very beginning; of late Shri Jagadish, a senior member of the Jnanpith staff, has also been associated as Editor and Coordinator. Shri Lakshmi Chandra Jain is also the Secretary of Bharatiya Jnanpith and Member-Secretary of the Award Selection Board.

The printing of Bharatiya Jnanpith books is done by Sanmati Mudranalaya, Varanasi.

JNANPITH'S NEW OFFICE PREMISES: With the activities of the Art and Architecture Section of Bharatiya Jnanpith increasingly expanding, the space available at present was found to be insufficient. It was hard to accommodate the Library, the Archives, facilities provided for Research, and the voluminous Historical Records relating to various *tirthas* in one place; and entirely impossible to have all other Sections also under the same roof. To meet the needs, Bharatiya Jnanpith has now obtained 8,000 sq. feet of floor space on two floors at 12, Rajendra Place, Pusa Road, New Delhi at a cost of 1000000/-. All offices of Bharatiya Jnanpith will shift there by the end of this year.

OFFICE ADDRESSES:

Head Office

(Present): B/45-47, Connaught Place, New Delhi-1. *Phone:* 42994
(Later): 12, Rajendra Place, Pusa Road, New Delhi-6.

Varanasi Office

Durgakund Road, Varanasi Phone: 63024.
Printers: Sanmati Mudranalaya, Varanasi-5.

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